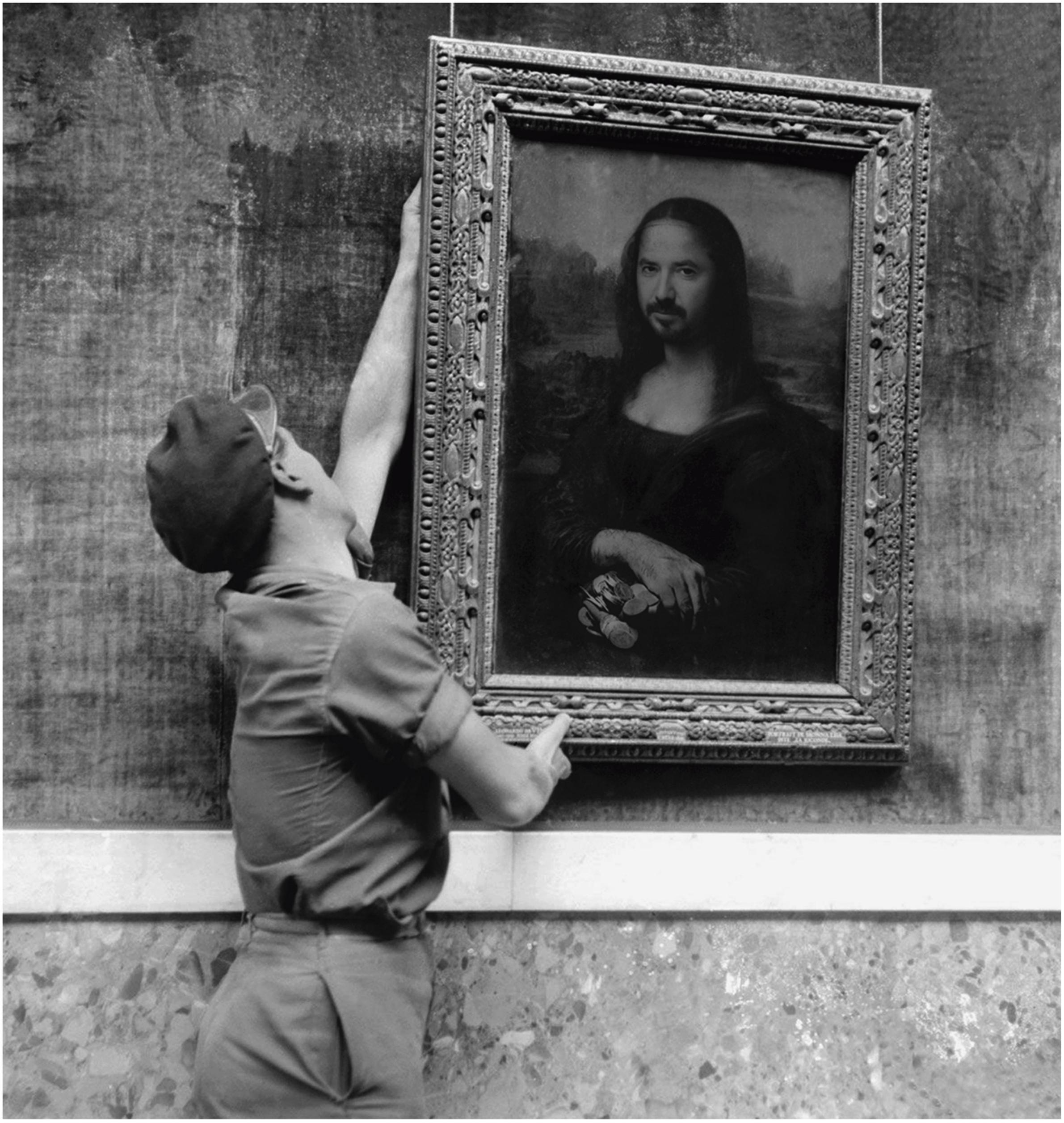
una obra invisible de arturo cariceo

The Rape of Europe

PK Pavillion, Wrong Biennale

Arturo Cariceo (Santiago, 1968) is a Chilean painter and academic at the Faculty of Arts of the University of Chile. His area of creation and research focuses on the notion of the presence of the work. Since 1987, he has designated his entire output as **Invisible Artwork,** which consists of the creation of images that challenge the viewer's "blind spot" (beliefs, prejudices, and cultural assumptions). This approach is developed within the framework of his thesis on **Artistic Singularity**, which proposes to move beyond the physical spaces of art (galleries, fairs, and museums). He has been exhibiting online since 1995.

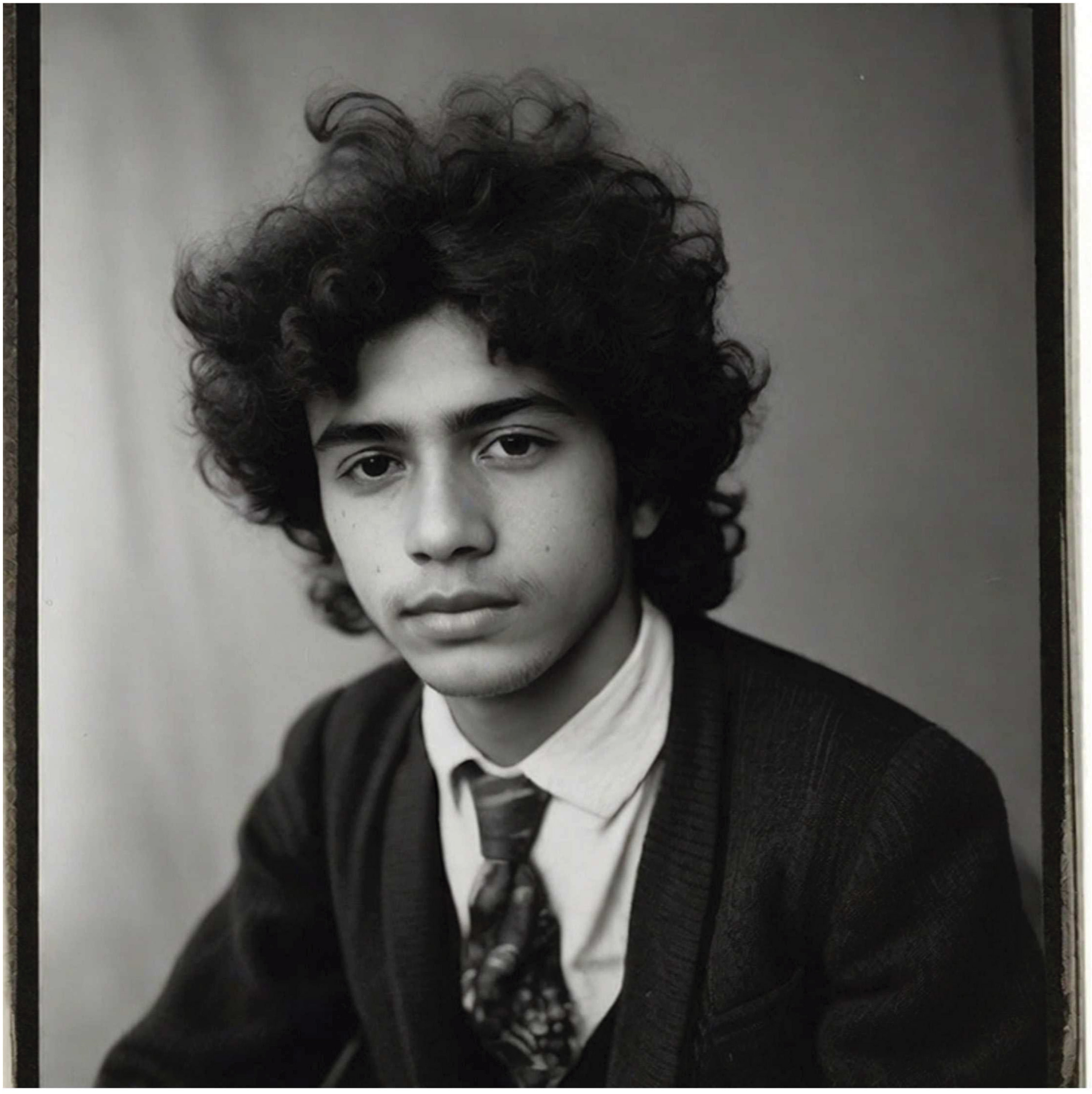


The Impact of AI on Art History (d'aprés Pierre Jahan & Philippe Halsman)
Artificial Intelligence
2019

Realismo Socialista, RR.SS. (d'aprés Chris Craymer)
Artificial Intelligence
2020

Bob, Who Paid the Piper?
Artificial Intelligence
2021

Electra
Artificial Intelligence
2022



Je est un Autre
Artificial Intelligence
2022

A literary encounter
between Inca Garcilaso de la Vega, William Shakespeare,
and Miguel de Cervantes in a Roberto Rossellini TV show
Artificial Intelligence
2023-25

Hipster
Artificial Intelligence
2023

L'AN — DEUX

The Rape of Europe (d'aprés Evan Vucci)
Artificial Intelligence
2023-25

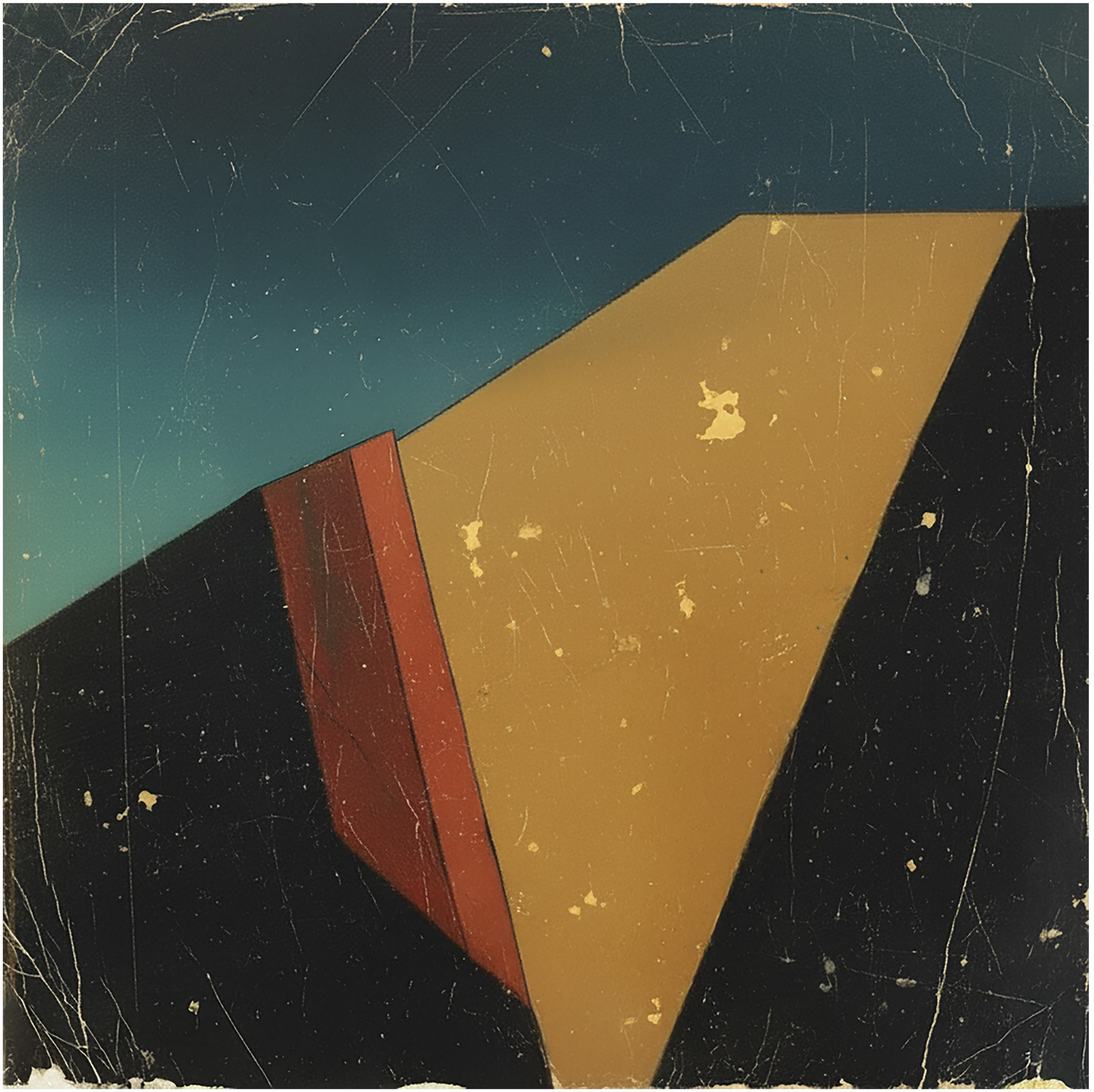
Marat Sade
Artificial Intelligence
2022

La conquista de Jerusalén por Godofredo de Bullón | Comp.
Artificial Intelligence
2023-2025

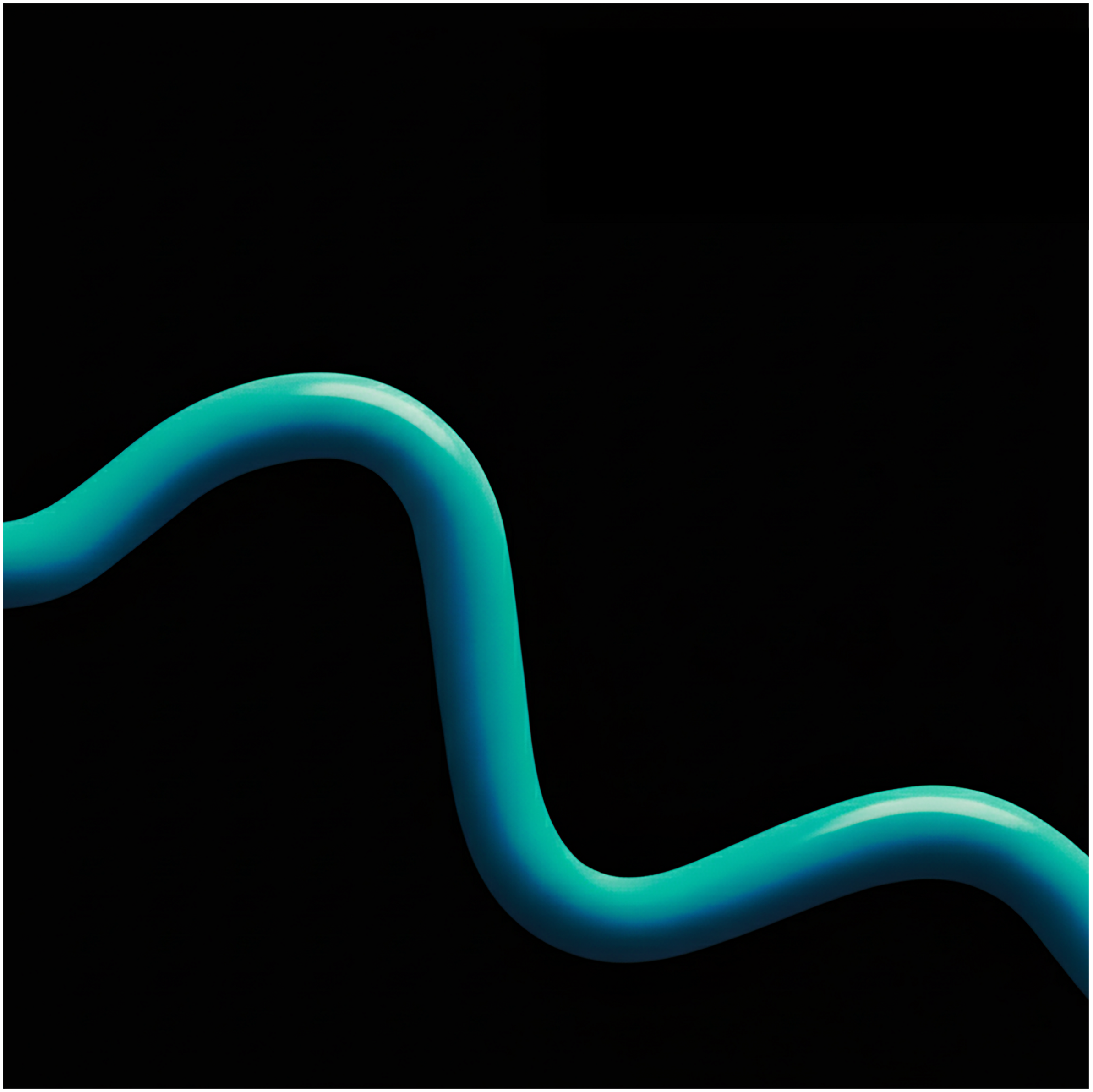
Sunset Astoria | EP
Artificial Intelligence
2025

Love, Reform, Opening | Remixes
Artificial Intelligence
2025

Don't Be Afraid | EP
Artificial Intelligence
2024-2025



Swen Abstract Painting | LP
Artificial Intelligence
2025



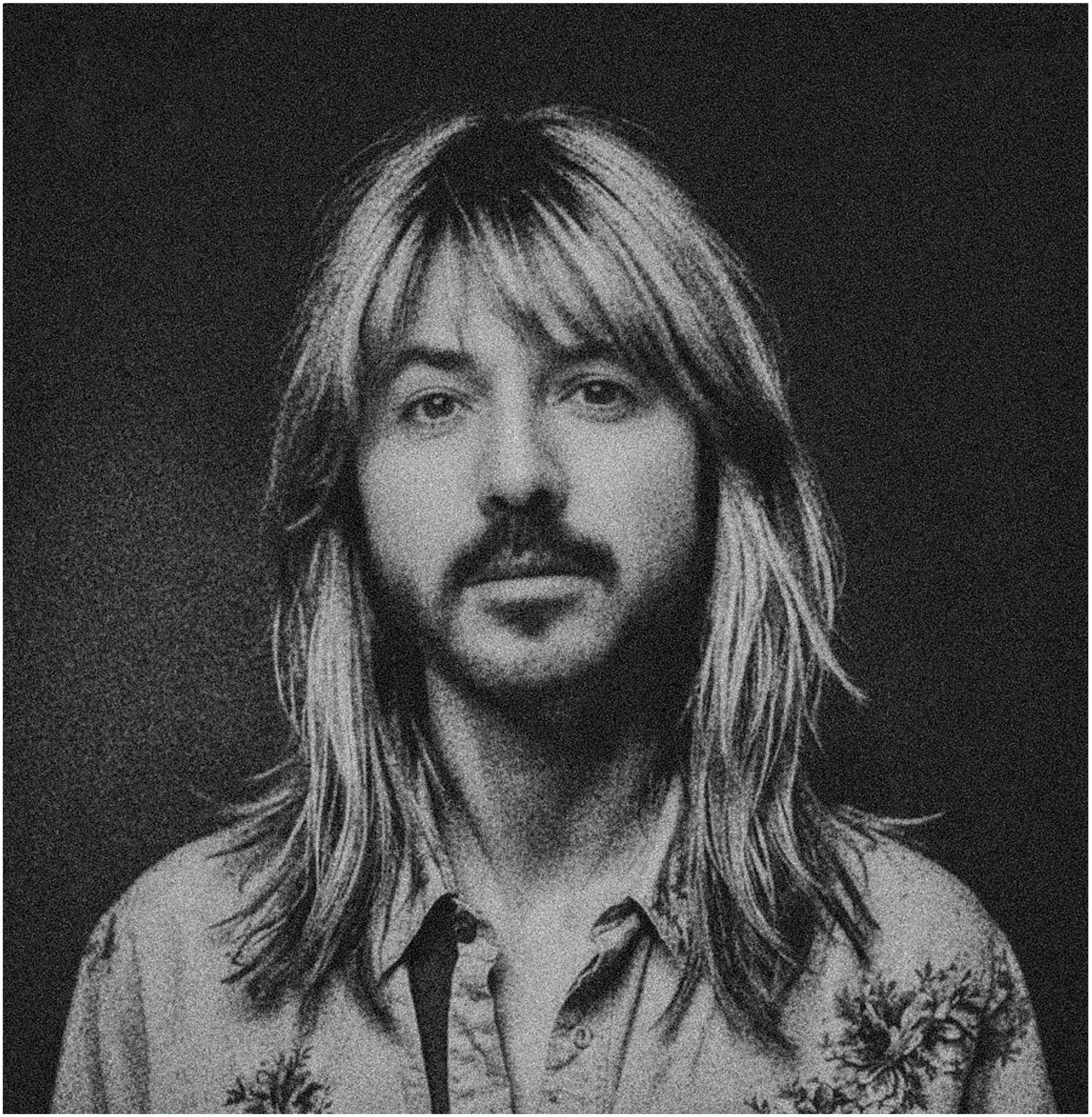
Anthem | AA-side
Artificial Intelligence
2025

Neón | LP
Artificial Intelligence
2025

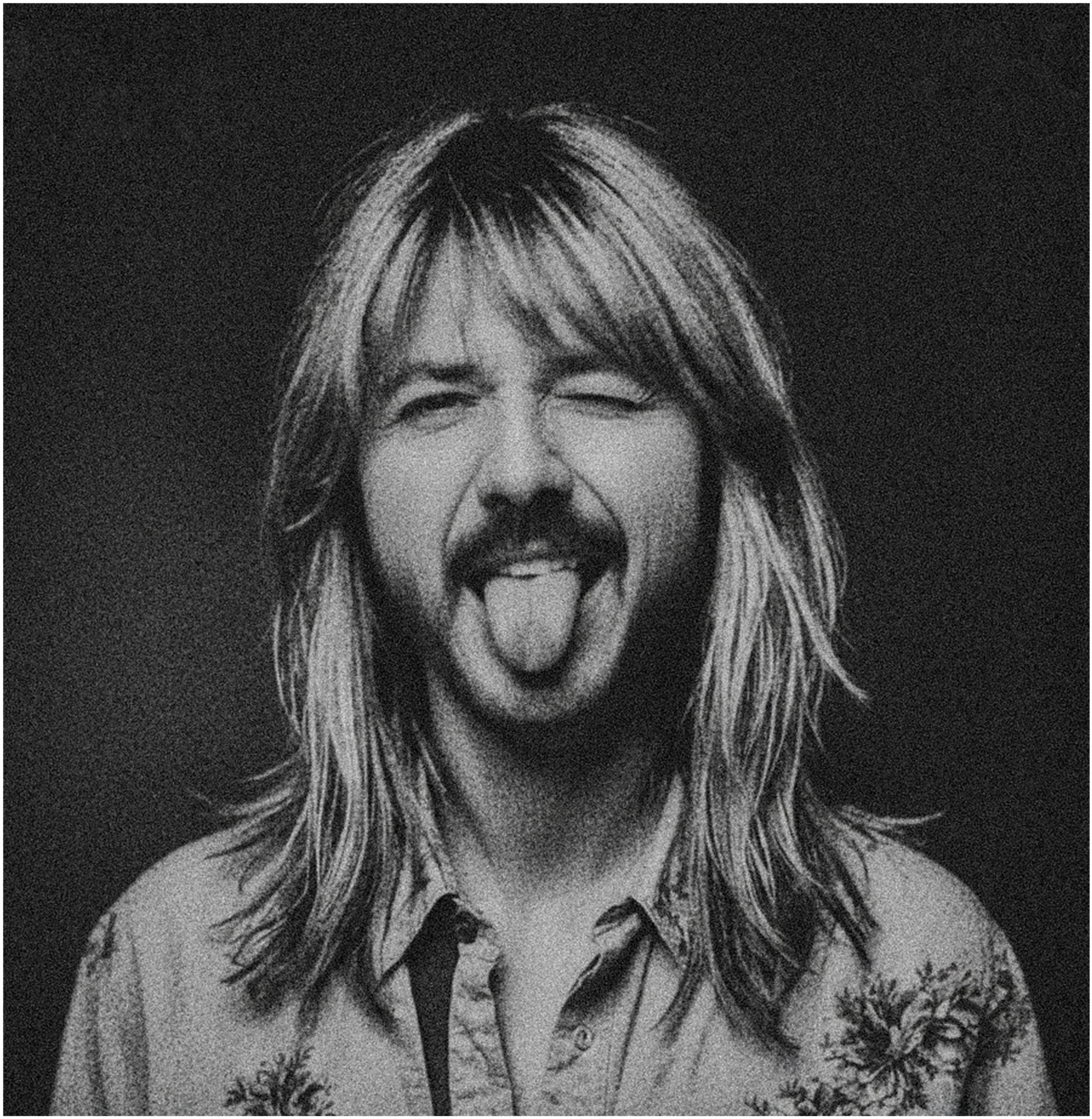
Wépale | EP
Artificial Intelligence
2025

Le sacre du printemps
Artificial Intelligence
2012-25

Prospettiva Neoliberalis
Artificial Intelligence
1989-2025



This is surely AI
Artificial Intelligence
2025



This is surely AI
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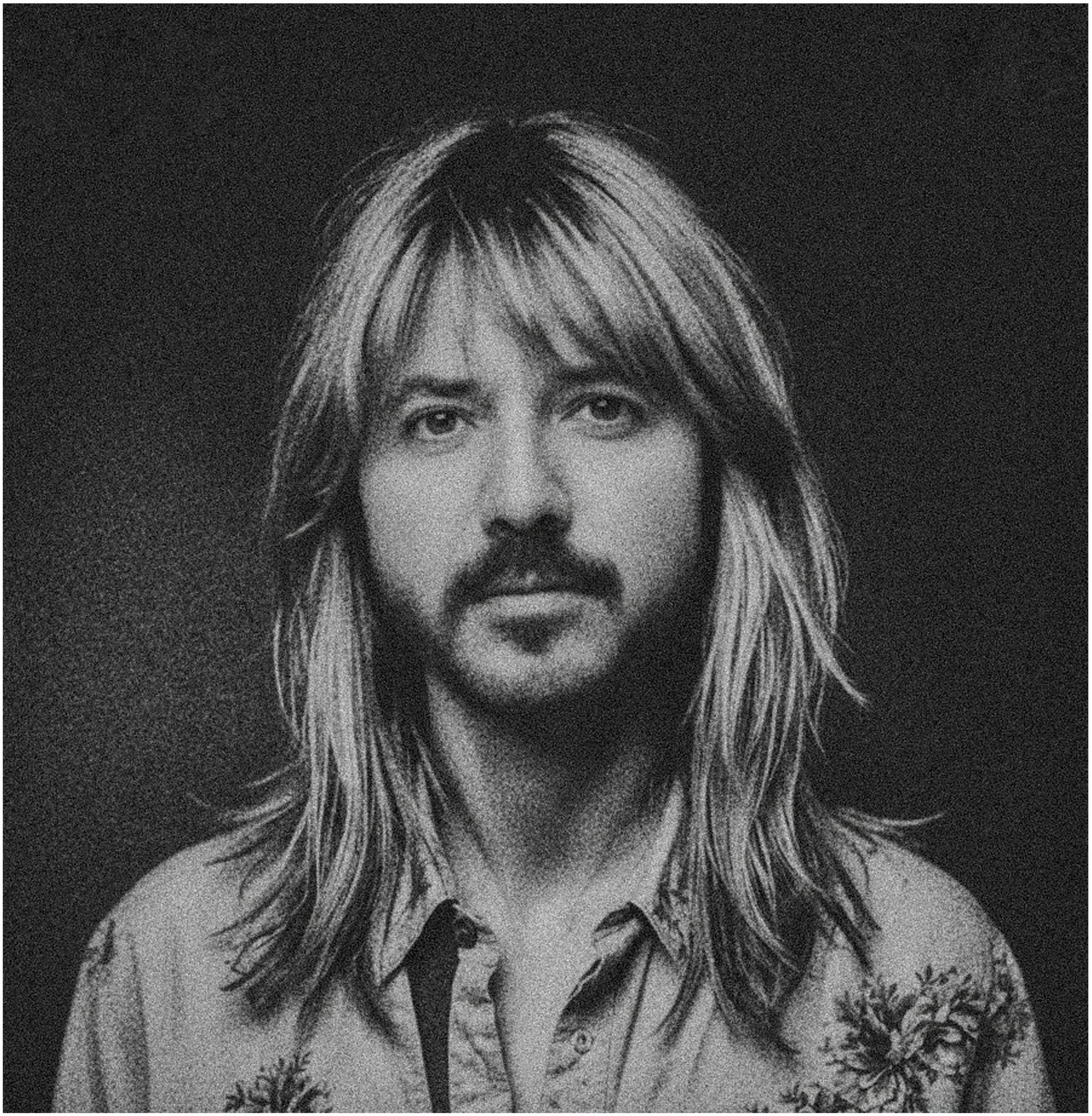
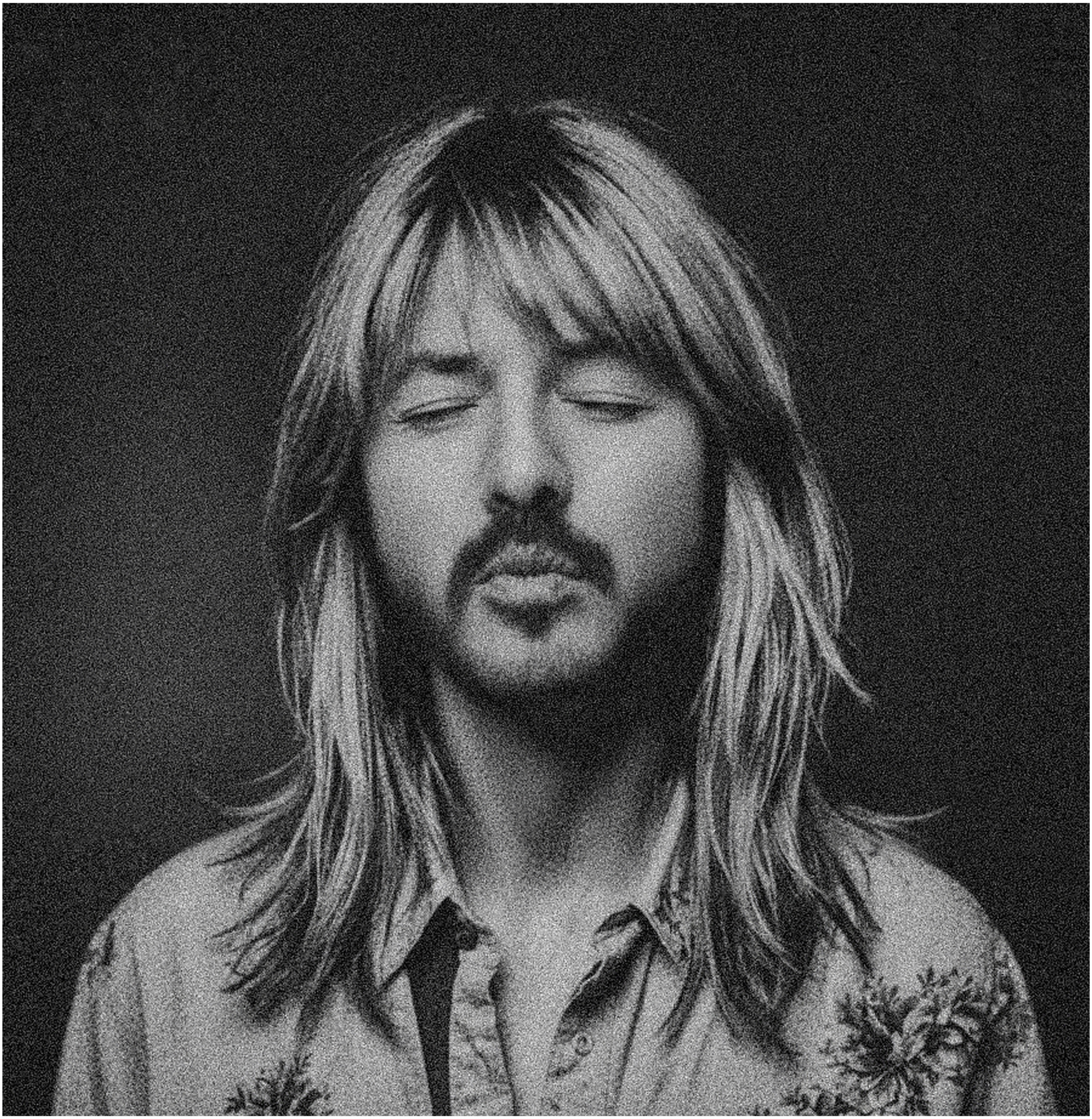


This is surely AI
Artificial Intelligence
2025



This is surely AI
Artificial Intelligence
2025

What is an Invisible Artwork?
Arturo Cariceo Zúñiga

The notion of **Invisible Artwork** emerged from my own definition of art, developed between 1983 and 1986. Despite warnings about the difficulty of such an undertaking, I decided to proceed, acknowledging the challenge. I titled this definition **Theorem of 1986**, and it represents the tip of the iceberg of my interest in the notion of the presence of the work as an area of artistic creation and research. It reads as follows:

Art is a state of consciousness derived from a doing with a low refractive index.

Invisible Artwork is a painting, sculpture, drawing, engraving, photograph, video, film, installation, performance art, or any other type of artwork that your biases consider not to be art. It is a work located in the viewer's "blind spot".

Between 1987 and 1993, I wrote nine guidelines for identifying and creating **Invisible Artworks**, which I titled "**Third Internacional Neopompier**". Since then, these guidelines have governed all my artistic endeavors. For a work to be **Invisible**, it must:

1. Be boring (*fome* is a Chilean Spanish slang term meaning boring)
2. Fail to convince
3. Fail to convert
4. Fail to satisfy the needs and demands of the establishment
5. Fail to satisfy the needs and demands of the opposition
6. Fail to satisfy the needs and demands of dissent
7. Guidelines 4 through 6, simultaneously.
8. Do not aim for originality
9. Be irreducible to use value and exchange value

Each of these nine guidelines grants 11.1% of invisibility, which means that an achieved **Invisible Artwork** is one that has 0.1% visibility.

Then, between 1993 and 1998, I made the decision to compile the **Invisible Artworks** into three sections, which I called **Invisible Artwork Variations**:

Classic Invisible Artwork: A category rooted in the tradition of empty spaces and monochrome surfaces. It is not absence, but rather sublimated presence. Here, invisibility manifests as a form of visual asceticism, an extreme purification that challenges the limits of perception and representation.

Baroque Invisible Artwork: This variant, in apparent contradiction to the previous one, aligns with the recursive nature of process art. In this case, invisibility does not result from subtraction, but from proliferation. It is the dizzying self-referentiality taken to the extreme, where the work hides in the labyrinth of its own creation process.

Perfect Invisible Artwork: This category, the most elusive, is the one that rigorously adheres to the **Third Internacional Neopompier** decalog. It is not so much a work as a conceptual horizon, a vanishing point towards which the other variations tend without ever fully reaching it.

UNA

OBRA INVISIBLE

DE

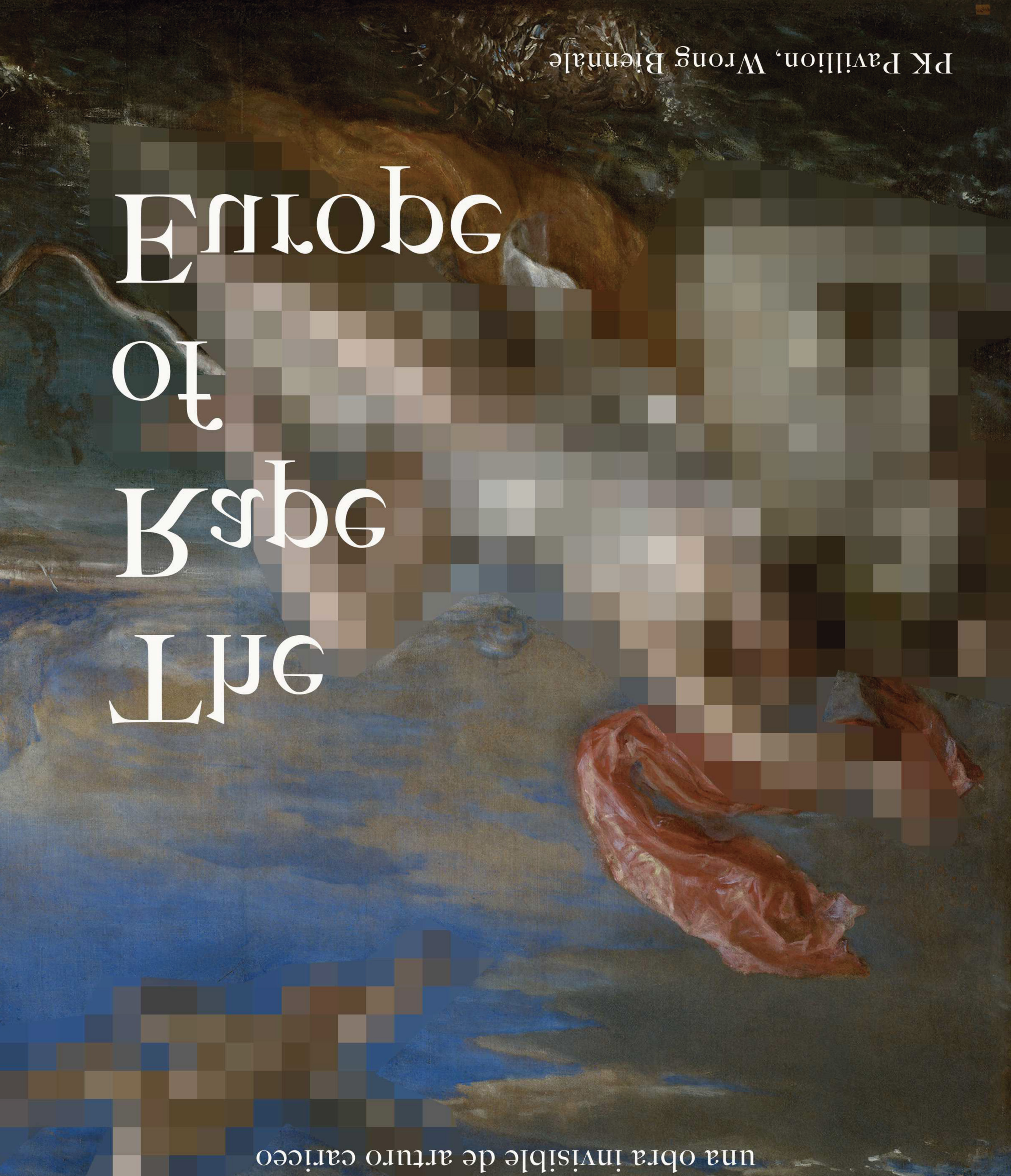
ARTURO CARICEO

Europe

to

Kabe

Lyle



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